

morsel of bread. For the rest, she was helped by a few relatives of her own and by some friends of her deceased husband. In October, 1860, as her son could not as yet provide for her, she went to live at a *pension* in the Quartier Latin, assisted there, perhaps, by some friends, or else obtaining some employment in the house, for she was skilful with her needle. At all events, her son found himself for a time quite alone.

He now went to reside in the Rue Neuve St. Etienne du Mont, near the ancient church of that name, and his lodging, as usual, was at the very top of the house. This time it was a kind of belvedere or glass cage in which Bernardin de St. Pierre, the author of "Paul and Virginia" was said to have sought a refuge from the guillotine during the Reign of Terror. It was there, then, amid all the breezes of heaven, and inspired perhaps by the position of his retreat, that Zola wrote another poem, called "L'Adrienne," which he added to the pieces entitled "Kodolpho" and "Paolo," the first written at Aix, the second in the Rue St. Victor. These three compositions formed, as it were, a trilogy which he named "L'Amoureuse Comédie," — "Kodolpho" representing the hell, "L'Adrienne" the purgatory, and "Paolo" the paradise of love.<sup>1</sup> This

done, he  
sought a publisher, or, as Paul Alexis puts it,  
he imagined  
he sought one.

As a matter of fact, this slim, pale-faced  
poet, in his  
twenty-first year, with an incipient beard and  
long hair fall-  
ing over his neck, had become extremely  
timid in every-  
thing that pertained to ordinary life. He was  
not deficient  
in will power, but misfortune — repeated  
rebuffs of all sorts

<sup>1</sup> Portions of the three poems are printed by Alexis, *L*  
*C.*